

CONTRIBUTORS

Prof. Dr hab. **Irena Poniatowska** was associated with the Institute of Musicology of the University of Warsaw from 1965 to 2003 and with the Fryderyk Chopin Society from 1975 to 1991. Since 2001, she has been chair of the Fryderyk Chopin Institute's Programme Committee, and since 2006 of the Board of the Foundation of the Chopin Festival in Duszniki. She has chaired *Musica Antiqua Europae Orientalis* congresses at the Bydgoszcz Philharmonic (1988–2014), and Chopin congresses in Warsaw (1999, 2010). She has written more than three hundred books, articles and reviews, including *Faktura fortepianowa Beethovena* [Beethoven's piano texture] (1972, 2nd edn with appendix 'Beethoven–Chopin' 2013), *Muzyka fortepianowa i pianistyka w XIX w.* [Piano music and pianism in the nineteenth century] (1991), *W kręgu recepcji i rezonansu muzyki. Szkice chopinowskie* [The reception and resonance of music. Chopin sketches] (2008), *The History of Music in Poland, v: Romanticism: Part 2A. 1850–1900. Musical Output*, tr. John Comber (2011), and an album on Chopin in Polish and English (2009) and in Polish and French (2010). She is the author or co-author of the source commentaries to six volumes in the facsimile edition of Chopin autographs (2005–2015) and editor of five volumes of *Chopin w kręgu przyjaciół* [Chopin and his friends] (1995–1999) and two volumes of *Chopin w krytyce muzycznej* [Chopin and his critics] (2011, 2015).

Jean-Jacques Eigeldinger is emeritus professor of the University of Geneva. He has also taught at the Ecole Normale Supérieure in Paris. He has published numerous volumes translated into several languages, including *Chopin vu par ses élèves* (English translation *Chopin: Pianist and Teacher as Seen by his Pupils*), *Esquisses pour une méthode de piano de*

Chopin, L'univers musical de Chopin, Chopin et Pleyel and *Chopin âme des salons parisiens (1830–1848)*. He has edited *Lettres d'un musicien romantique de Stephen Heller*, the commentary to the facsimile edition of Jane Stirling's copy of the works of Chopin and Jean-Jacques Rousseau's *Dictionnaire de musique*. He has penned around a hundred studies and articles. In 2015, the Fryderyk Chopin Institute published his book *Chopin and Baroness Nathaniel de Rothschild*. He was a juror of the 13th International Fryderyk Chopin Piano Competition in Warsaw. A laureate of the International Chopin Foundation in Warsaw (2001), he is a knight of the Ordre des Arts et des Lettres (Paris, 2011) and winner of the Meylan Foundation Prize 2015 (Lausanne). Since 2014, he has been a member of the Fryderyk Chopin Institute's Programme Committee.

Ingrid Loe Dalaker holds a doctorate in musicology; her thesis was on the French-Norwegian composer Thomas Tellefsen in Norwegian and French musical culture: 'Thomas Tellefsen i norsk og fransk musikkultur – en resepsjonshistorisk og verkanalytisk studie' (2005), translated into Polish and published by the Fryderyk Chopin Institute in 2013 (*Thomas Tellefsen w norweskiej i francuskiej kulturze muzycznej*). From 2007 to 2010, she worked on a project exploring modernism in Norwegian music during the inter-war period. That resulted in the book *Nostalgi eller nyskaping? Nasjonale spor i norsk musikk* [Nostalgia or new ideas: national traces in Norwegian music] (2011). She was also co-editor of *East of Noise. Eivind Groven: Composer, Ethnomusicologist, Folk Music Researcher* (2013). She is currently working on a project dealing with lesser known nineteenth-century female Norwegian composers and teaching at the Barratt Due Music Institute in Oslo.

Marie-Paule Rambeau is a doctor of French literature. She has published a preface to an edition of the short stories of Voltaire (1987) and a critical edition of George Sand's *La Filleule* (1989). She is the author of *Chopin dans la vie et l'œuvre de George Sand* (1985) and *Chopin l'enchanteur autoritaire* (2005). She has contributed to several collective works: in France, *Sur les traces de Chopin* (1984) and *George Sand et son temps* (1988); in Switzerland, *Frédéric Chopin. Interprétations* (2004); in Poland, *Chopin and his Critics: An Anthology (up to World War I)* (2011); in Italy, *Chopin e il suono di Pleyel* (2010) and *Liszt e il suono di Erard*

(2011). Editor of the *Revue des amis de George Sand*, she supervised the special issue devoted to Chopin (2010). In 2013, she published *Cher et beau neveu. Lettres de la princesse Carolyne de Sayn-Wittgenstein à Mieczysław Kamiński suivies du Journal de Mieczysław Kamiński*.

Mateusz Chmurski is a doctor of humanities. His PhD thesis dealt with the theory and practice of the text in Central European literature 1900–1914 (Université Paris-Sorbonne – Uniwersytet Warszawski, 2012). A beneficiary of the Start Foundation for Polish Scholarship (2015), he works as an assistant on the Polish and Czech department of the Université de Lorraine and as assistant coordinator of the project ‘Modernist literature and culture in Central-Eastern Europe’ at the University of Warsaw. He is co-author of ‘Modernizm[y] Europy Środkowo-Wschodniej’ [The modernism[s] of Central-Eastern Europe], *Przegląd Filozoficzno-Literacki*, 2013/1–2 (with Ewa Paczoska) and co-translator and co-editor of Karol Irzykowski, *La Chabraque. Les Rêves de Maria Dunin* (Paris, 2013) (with Kinga Siatkowska-Callebat and Patryk Rozborski).

Maciej Janicki is a graduate of musicology (2005) and art history (2008) from the University of Warsaw. Associated with the Fryderyk Chopin Institute since 2007, he has been employed as a museum assistant (from 2008) and curator of the Chopin Museum (since 2012). Specialising in Chopin iconography, his interests are centred on the music and visual arts of the nineteenth, twentieth and twenty-first centuries, especially on tensions between tradition and modernity. He explores soundscapes past and present, and he is currently working on the soundscape within the context of Chopin and his music.

Dagmara Łopatowska-Romsvik is a musicologist at the Institute of Musicology of the Jagiellonian University in Cracow. She is especially interested in Norwegian music. In 1999, she received a Norwegian Government Scholarship and studied at the University of Oslo. She gained her master’s and doctoral degrees based on dissertations on Norwegian folk music and professional music inspired by Norwegian folk melodies for Hardanger fiddle. She is the author of a book on Norwegian folk inspirations in the works of Edvard Grieg, Eivind Groven and Lasse Thoresen. She has written several articles on Norwegian composers of the nineteenth and



twentieth centuries and on Norwegian folk music, published in such music journals as *Norsk folkemusikklag* and *Musica Iagellonica*. Co-editor of the latest monography of Eivind Groven (*East of Noise. Eivind Groven: Composer, Ethnomusicologist, Researcher*), she is currently working on the reception of Polish music in Norway and Polish-Scandinavian musical connections over the period 1905–1939.

Hans Olav Gorset began his professional life as a flautist in the Oslo Philharmonic and the Trondheim Symphony Orchestra, before specialising in early music. He has studied music in Oslo, New York and Basel, and holds a PhD from the Norwegian Academy of Music, where he now is professor of recorder, Baroque flute and performance practice. His musicological work is centred on the early documentation and dissemination of popular melodies often considered to be ‘folk music’ of Norwegian origin. In addition, he performs in and directs various early music ensembles. His recordings of Norwegian and Swedish eighteenth-century music and the collected suites for flute by Pierre Philidor have won international acclaim.

Ewa Dahlig-Turek Dr hab. is a professor of the PAN Institute of Art and the History Faculty of Adam Mickiewicz University in Poznań. An ethnomusicologist, her academic interests range from the use of music information retrieval in musicology, through the history and reconstruction of folk string instruments and the history, morphology and dissemination of ‘Polish rhythms’, to Polish-Scandinavian links in music. She collaborates with the Institute of Music and Dance and the Fryderyk Chopin Institute.

Hans-Hinrich Thedens grew up in northern Germany and studied musicology and cultural anthropology in Hamburg before moving to Oslo. He holds an MA from the University of Hamburg and a PhD from the University of Oslo. He has worked at the Norwegian Collection of Folk Music since 1991, as director since 1996. He has taught courses in Norwegian folk music and ethnomusicology on the music department of Oslo University, at the Norwegian Academy of Music and at the Ole Bull Academy in Voss. From 1997 to 2006, he edited the yearbook of the Norwegian branch of the ICTM. His research work has centred on

Norwegian traditional music, archiving, festivals and revivals in Norway and the US. From 2006 to 2009, he led a research project on the music of Norwegian travellers, funded by the Norwegian Research Council.

Tomasz Nowak is a doctor of art science (2003), a musician and a dance instructor. A graduate in musicology (1997), he has also completed post-doctoral studies in dance theory (2005) and management (2006). In 2004–2005, he honed his choreological skills at the Institute of Choreology in Poznań. Since 1997, he has lectured at the Institute of Musicology in Warsaw as a doctoral student, research and teaching assistant and assistant professor. He also gives guest lectures at the Fryderyk Chopin University of Music in Warsaw. His scholarly interests encompass traditional music and dance in Poland and neighbouring countries (Lithuania, Ukraine and Germany), contemporary musical culture in Bali, the transmission of musical traditions, the musical traditions of national minorities and the origins and evolution of cultural canons. He is president of the Polish Choreological Forum and secretary general of the Polish Composers Union.

Zofia Chechlińska is an emeritus associate professor of musicology, who has worked at the Institute of Art of the Polish Academy of Sciences in Warsaw and the Institute of Musicology of the Jagiellonian University in Cracow. Her scholarly interests are focused on Chopin's works and Polish musical culture of the nineteenth century. Besides a large number of articles, she has published books on variations and variation technique in Chopin (1995) and on Polish musical culture in the nineteenth century (2013). She has also prepared several volumes of source editions of Henryk Wieniawski's works. She is currently editor-in-chief of the series *Works by Chopin. Facsimile Edition*, published by the Fryderyk Chopin Institute in Warsaw. She is a member of the FCI's Programme Committee.

Harald Herresthal is an organist and professor emeritus of the Norwegian Academy of Music in Oslo. Since 1970, he has been active as an organist, choirmaster, teacher and writer. A number of his books and articles have been published in Scandinavia, Germany, France and the US. His major work is a four-volume biography of the virtuoso violinist Ole Bull (2010). A large part of his church songs have been published in

Scandinavian and American song books. An honorary doctor of Berlin University of the Arts, he is also a member of the Norwegian Academy of Science and Letters and the Academy of Europe.

Agnieszka Chwiłek PhD has worked at the Musicology Institute of Warsaw University since 1994. Her MA thesis was devoted to Karol Szymanowski's fugues, and her PhD thesis to the piano cycles of Robert Schumann (2002). In her research, she concentrates on nineteenth- and twentieth-century music, particularly on the works of Schumann, Szymanowski and other Polish composers. She is currently working on nineteenth-century Polish chamber music in a European context.

Markéta Štefková studied music theory on the Music and Dance Faculty of the Academy of Performing Arts in Bratislava. During the years 1998–2002, she studied as a DAAD scholarship holder at the Musicological Institute of the University of Hamburg. Since 2003, she has been teaching music theory, analysis, aesthetics and theory of music performance on the Music and Dance Faculty of VŠMU. From 2009 to 2015, she worked at the Institute of Musicology of the Slovak Academy of Sciences. In 2015, she became a professor of musical art. She is the author of three monographies and many scientific studies. She regularly lectures at music academies and universities in Slovakia and also abroad: in Hanover, Berne, Zurich, Oxford, Vienna, Katowice, Prague, Brno, Ostrava, Budapest, Copenhagen, Bergen and Berlin.

Wojciech Stępień is a musicologist, music theorist and composer. He completed his MA in music theory and composition *summa cum laude* at the Karol Szymanowski Academy of Music in Katowice and his PhD in musicology at the University of Helsinki, under the direction of Prof. Eero Tarasti. His MA thesis on the Polish contemporary composer Eugeniusz Knapik won the Grand Prix at the XIV National Competition of Master's Theses in Warsaw. His book *The Sound of Finnish Angels. Musical Signification in Five Instrumental Compositions by Einojuhani Rautavaara* was published by Pendragon Press in 2011. Stępień is an active member of the International Music Signification Project and the Polish Composers' Union. Since 2011, he has been working as a lecturer at the Karol Szymanowski Academy of Music in Katowice. He has written several articles

on Finnish and Norwegian music in such periodicals as *Res Facta Nova*, *Studia Musicologica Norvegica*, *Synteesi* and *Teoria Muzyki*. In 2014, he was a consultant of the exhibition 'Polish and Norwegian Artists at the Points of Breakthrough' for the Fryderyk Chopin Institute in Warsaw.

Beryl Foster holds an honours degree from London University and studied singing in Colchester and at the Royal College of Music. She specialises in Norwegian song and has given concerts, lectures and workshops all over Europe, as well as in the US and China. Her definitive book *The Songs of Edvard Grieg* was first published in 1990, with a revised reissue in 2007. In 1998, a fellowship at the Institute for Advanced Studies in Oslo resulted in another definitive study, *Edvard Grieg: The Choral Music*, published in 1999. In 2010, she was commissioned to provide a performing version of all the Peer Gynt music, while *Literally Grieg*, containing the texts and literal English translations of all Grieg's vocal works, was published in 2011. She is Chair of the British Grieg Society and Vice-President of the International Grieg Society.

Grzegorz Michalski is a musicologist, organiser, journalist (incl. Polish Radio 2) and mediator. He has been editor of the journal *Ruch Muzyczny* (1971–1973), head of the classical music section of Polish Television (1974–1981), a programme consultant for the Warsaw Philharmonic (1982–1988) and chief editor and director of PWM Edition in Cracow. From 1990 to 1992, he held the post of undersecretary at the Ministry of Culture and Art. From 1998 to 2000, as the proxy for the Minister of Culture and Art, he coordinated the Chopin Year celebrations, and from 2001 to 2008 (with a break in 2006) he was director of the Fryderyk Chopin Institute in Warsaw. He has also been president of the Witold Lutosławski Society (2009–2014) and a member of the Chopin Institute's Programme Committee (2011–2014). In 2015, he was director's plenipotentiary for the 17th Chopin Competition.

Eva Maria Jensen studied music theory and philosophy in Cracow and musicology and philosophy in Copenhagen. She also completed studies on the faculty of organ and church music at the Royal Conservatory in Copenhagen (1981) and holds a PhD in theology from Copenhagen University (2006). She has published *Drømmelandet – en bog om Chopin*

[A land of dreams: a book about Chopin], the first Chopin monograph in Danish (2010), and *Død og evighed i musikken, 1890–1920* [Death and eternity in music 1890–1920] (2011). From 1975 to 2006, she lectured on the Art and Christianity department of Copenhagen University. Since 1978, she has been organist and cantor of the Evangelical Lutheran Church of Denmark. An organiser of concerts and of cultural exchanges between Poland and Denmark, she is also a cultural adviser to the Polish Embassy in Copenhagen. A recipient of the Polish Composers Union's special prize for spreading knowledge of Polish music in Denmark, in 2010 she was decorated with the 'Gloria Artis' Bronze Medal for services to culture. She has written articles in the field of musicology in English, Danish and Polish and participated in many academic conferences. She is also a reviewer and a music journalist in Polish and Danish. She has composed works for voice and organ, for choir and for organ. Since 1969, she has lived in Copenhagen.

Marcin Krajewski is a doctoral student in musicology at Warsaw University, where he is preparing a dissertation on general theoretical issues relating to musical texture. His interest focuses on formalised methods of music analysis, music philosophy and the composition technique of some twentieth-century composers, including Witold Lutosławski. He is a member of the board of the Witold Lutosławski Society.

Ola Nordal is a historian and PhD candidate on the Department of Music of the Norwegian University of Science and Technology in Trondheim. His project 'Poetry and Catastrophe: A Study of the Electroacoustic Music of Arne Nordheim' documents Nordheim's electroacoustic music, with special emphasis on the works produced in Warsaw. He has previously published books on the history of computer science in Trondheim and the history of technical education in Norway.

Asbjørn Blokkum Flø holds a diploma in composition from the Norwegian Academy of Music. Since 1999 he has worked as a freelance composer and sound artist with focus on instrumental music, electronic music and sound art for radio and installations. Flø's works have been performed and presented in a number of festivals, including DEAF (Dutch Electronic Arts Festival, Rotterdam, the Netherlands), Synthèse

(International Festival of electronic music and sonic art –, Bourges, France), Sound around Kaliningrad (Russia), ICMC (International Computer Music Conference, Denton, USA), NIME (New Interfaces for Musical Expression, Baton Rouge, USA), as well as Ultima, Borealis, Ekko, Grønland Kammermusikkfestival and the Ibsen Festival in Oslo. He has represented Norway in both Ars Acustica and Prix Italia.

Professor **Bohdan Dziemidok** studied philosophy at Leningrad University. In 1963, he defended his doctoral thesis on the theory of comedy at UMCS in Lublin. He has held many positions as a researcher at UMCS, Gdańsk University and the Institute of Philosophy and Sociology, where he became a full professor in 1992. Since 2007, he has been professor of culture studies at the School of Social Psychology in Warsaw. As a visiting and contracted professor, he worked at universities in the US, UK, Russia, Japan and Germany. He is a member of the Committee of Philosophical Sciences of the Polish Academy of Sciences and other academic societies, such as the International Association for Aesthetics, Polish Philosophical Society, Polish Aesthetic Society, American Society for Aesthetics, Society for the Advancement of American Philosophy and International Association for Aesthetics. He has been editor-in-chief of *Studia Estetyczne* and has worked as an editor of many academic periodicals: *The Journal of Value Inquiry*, *Philosophical Inquiry*, *Acta Philosophica*, *Polish Philosophical Review*, *Estetyka i Krytyka* and *Humor*.